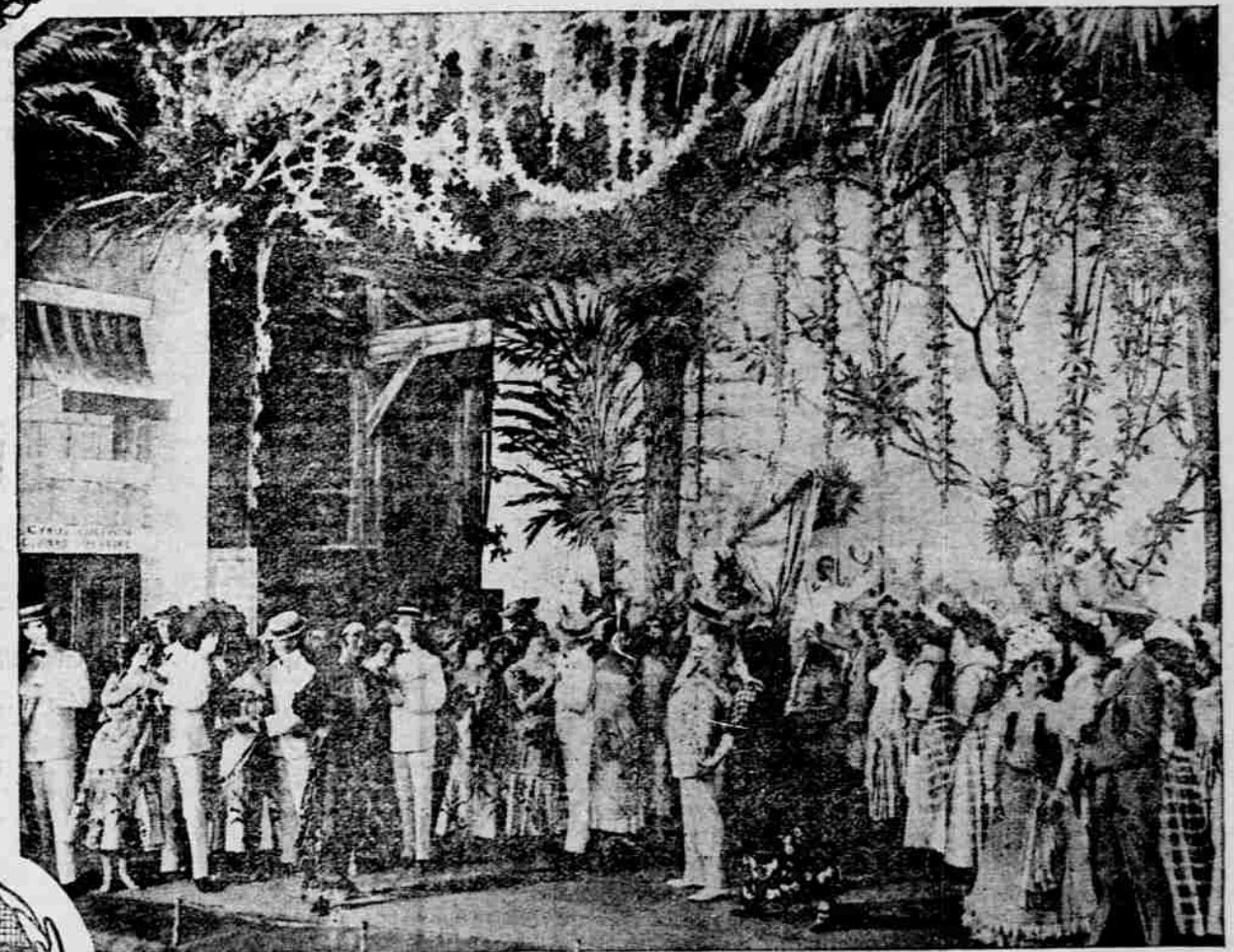


## THE WEEK'S ATTRACTIONS FOR WASHINGTON THEATERGOERS.



Scene From "D'Arcy of the Guards" at the National.

(Photo by Byron.)



Scene From "Florodora," at the Columbia.

(Photo by Byron.)

MISS MAMIE DILLON,  
of the Dewey Extravaganza, Kerner's.IMOGENE COMER,  
at the Empire.HELEN AUBREY,  
"Lost in the Desert" Company, at the Academy.

One of the Onlaw Trio, at Chase's.

## The Past Week Brought But a Single Novelty, "Old King Cole," Performed by the Mask and Wig Club, of the University of Pennsylvania, at the Lafayette Square Theater for One Night Only.

A BAND of young collegians from the University of Pennsylvania offered Washingtonians the single novelty in the line of stage entertainment during the past week. The Mask and Wig Club, after an absence of half a dozen years, brought their new burlesque, "Old King Cole," to the Lafayette Square Theater for one night—Monday—and gave one of the most enjoyable performances of the season. The undergraduates acted in a very professional manner, several of the principals being especially clever in character delineation, while the stage management, as revealed in the maneuvers of the chorus, was remarkably good. There was a large representation of society at the performance, and the reception accorded the Wiggers was so enthusiastic as to make it certain that the club will include the Capital in its Easter vacation tour next year.

May Irwin used her old-time play, "The Widow Jones," as a means for attracting large audiences to the National Theater during the week. Miss Irwin herself was, as usual, the entire show, her company with a few exceptions being but an ordinary aggregation of players. "Quo Vadis" held the attention of the audiences at the Columbia, but the performance, while well patronized, was not nearly so good as previous productions of the Stanislaus Stange dramatization of the widely read novel.

Manager Chase's vaudeville program was headed by James J. Corbett, the former distinguished hero of the squared circle. Corbett pleased his audiences with a remarkably well delivered relation of his experiences during his career as a prizefighter. "The Merry Tramps," with the Lilliputians in the principal roles, did well at the Academy of Music. The Empire bill of vaudeville and gaiety attracted good-sized audiences, and Kerner's, with "The Dainty Duchess Burlesques," prospered and pleased with an unusually good show.

### "D'Arcy of the Guards."

Henry Miller, who begins an engagement at the National Theater tomorrow evening, and who is favorably known here from his performances in "Heartsease" and "The Only Way" in the past, will on this occasion, make his first visit here as his own manager. This statement is made because the new play, "D'Arcy of the Guards," which he presents here, has caused him to be credited with a stage production far more perfect as to detail and picturesque surroundings than is usually given to plays of such modest pretensions.

For it is not claimed that "D'Arcy of the Guards" is a grand dramatic work, or that it is even a strong emotional story, like those Mr. Miller has previously depicted here. It is a Revolutionary tale without the glare of war—of soldiers and brilliant uniforms without the flourish of a sword and with but one pistol shot. It is the tale of a witty Irishman who falls

in love with a pretty enemy, and in proceeding that love against her will proves himself so much the gentleman that, in spite of her patriotism, she at last willingly surrenders to him.

The scenes of the play all occur in and around a Philadelphia mansion during the occupation of that city by the British in 1777, and was written, so the author, Louis Evan Shipman, says, to illustrate the fact, so disregarded by most writers of Revolutionary tales, yet so thoroughly a matter of record, that a great majority of the British officers in those times were courteous gentlemen and most considerate of their kinsmen, the American enemy.

The play, which Mr. Miller first produced in San Francisco last summer, and which a few weeks ago ended a successful run at the Savoy Theater, New York, has received high praise for its humor, daintiness, refinement, and its excellent staging, as well as for the competence of the presenting company.

### The Original "Florodora."

"Florodora," which has been hummed and whistled by thousands of playgoers since the engagement of Fisher & Ryley's special company last fall, will be heard in this city this week at the Columbia, where it will be presented by the original New York company, with such prominent celebrities in the principal roles as Edna Wallace Hopper, R. E. Graham, Helen Richmond, Cyril Scott, Jeanette Lore, W. P. Carleton, Susan Drake, and Philip H. Helyar.

These are the artists who helped to make the English musical comedy such a success during the run of over 500 consecutive performances at the Casino and New York Theaters, and their work will be supplemented by the assistance of the far-famed beauty sextet, the captivating band of charmers who were the sensation of Broadway, and the immense chorus of seventy-five, with "pretty maidens" vastly in the majority. There will be an orchestra of twenty-five, directed by Arthur Weld, who has wielded the baton ever since "Florodora's" initial production in this country, and the complete

production in scenery and costumes, so that in every detail the performances here will be identically the same as in New York city.

"Florodora" was here before it established a record for attendance that has not been reached by any other attraction of the season. The hit which it made was of the most emphatic character, and the persistence with which its music has been whistled ever since attests the popular appreciation of "Tell Me, Pretty Maiden," "Under the Shade of the Palms," "Queen of the Philippines," "I Want to be a Military Man," and the many other strikingly attractive bits of melody which its score contains in such generous quantity. It has been many times remarked that the double sextet is what made the play the huge success that it is, but making due allowance for the originality and catchiness of this very popular number it must be admitted that "Florodora" minus the sextet would still be far in the lead of the average highly-rated musical production.

### "A Midsummer Night's Dream."

After two weeks of "The Little Pilgrims," the Lafayette Square Theater stock company will now turn its attention to Shakespeare, and commencing tomorrow night will give "A Midsummer Night's Dream."

The organization has had the benefit of two weeks' rehearsal under the direction of Edmund Lyons, who is said to have made most of the recent productions of the very delightful comedy, so that an uncommonly smooth performance should mark the opening of the play. A large chorus of voices, under the direction of a well-known local musician, will sing Mendelssohn's beautiful music, and the orchestra will be augmented for the week.

There has already been a very large sale of seats for "A Midsummer Night's Dream."

### Chase's Vaudeville Show.

Woodward's Performing Seals and Sea Lions will head the Chase vaudeville program of eight novelties this week. The animals perform as a band, and have been duly inspected by all the prominent managers of New York city or their London representatives, and pronounced most suitable for an American audience.

Those who saw "Quo Vadis Upside Down," as given at Chase's some time ago, will readily confirm the statement that Al. Shean and Charles L. Warrea will please in "Kidding the Captain," considered their most laughable travesty, and based upon familiar traditions of Captain Kidd.

Gus Williams, "Our German Senator," is considered by many as about the best representative before the public from that great class of entertainers that sing, recite, and otherwise work upon the risibilities of audiences.

The Onlaw Trio are wire balancers who have specialized their work to such a degree that they are said to be foremost in it. They combine feats of strength with the daring of equilibrists. One of their performances is Mlle. Onlaw's bicycle ride over a wire held by the teeth of her two male companions, who are only sustained by their arms while poised head downward and feet high in air.

Frank Gardner and Lottie Vincent are versatile to an unusual degree as singers,

dancers, and farceurs generally, and with their smooth running vehicle "A Shattered Idol" may be expected to add considerably to the favorable impression heretofore made at Chase's.

Tim McMahon and Edythe Chappelle, with a pickaninny, will speed twenty minutes along with their sketch "Down by the Railroad Crossing" and Dillon Brothers, the well-known parodists, will have something new to offer. Mignonne Kokin is billed as a "chanteuse et danseuse eccentricque." She is from Paris, and it is claimed is a great favorite at the Folies Bergere.

### Lost in the Desert.

"Lost in the Desert," which will be the attraction at the Academy of Music this week, embraces a very heroic American, a beautiful girl, a sailor, and two juveniles, who go through a variety of severe trials because of the machinations of the most dreadful of stage villains.

The troubles include a hairbreadth escape from a burning ship, in which, it is said, is shown one of the finest scenic effects ever seen, and divers harrowing adventures upon the burning sands of some geographically misplaced desert which swarms with Bedouins. The villain, after being saved from a series of dangers into which hunger and thirst have landed him, becomes more villainous than ever and betrays the good people into the hands of the Bedouins, whose chief deepens their trouble by bundling them all off to prison on account of the girl's beauty. An Arab sailor proves a good Samaritan, and the play ends with a number of dead villains lying about and with virtue triumphant.

There is a mechanical horse race at the close of the second act, after the Bedouins have tied the helpless hero to the back of a wild horse, which usually brings out

unmistakable applause, and later on a band of Arab acrobats give a really creditable performance.

### The Dewey Extravaganza.

A well-equipped extravaganza and vaudeville aggregation, known as "The Dewey Extravaganza Company," will be seen at Kerner's Lyceum this week.

Variety features will be presented in profusion, the programme including the Quigley Brothers, in one of the most original comedy acts of the day; Mitchell Sisters, two vivacious singers; the marvelous three Millettes, gymnasts and equilibrists; Ford and Dot West in an up-to-date sketch; Mitchell and Cain, character comedians, in their skit, "The Frenchman and the Other Fellow," and the La Vines, grotesque acrobats and dancers. The big feature of the olio, however, will be the company of sixteen pretty female cadets, known as "Les Belles Zouaves," who are said to be exceedingly expert in the art of drilling, and who finish their act with an exhibition of wall scaling that seldom fails to arouse the greatest enthusiasm.

Bob Quigley, William Mitchell, George Quigley, and John Cain will take care of the comedy situations in "Expansion," the hilarious burlesque that closes the show, while the feminine portion of the company will be seen in a number of pretty dances and ensembles. The stage settings and costumes are said to be elaborate and beautiful.

### This Week's Empire Bill.

Heading the vaudeville part of the performance at the Empire Theater this week will be Howard and Bland, whose sketch, "A Strange Boy," when given at this theater a few months ago in conjunction with the first appearance of the Lafayette show, created more favorable

comment than any other single act that has figured on the theater's program during the entire season. Mr. Howard's comedy piano playing is a feature of the act, and is without exception the cleverest bit of work of its kind on the vaudeville stage.

Imogene Comer, whose name will appear in prominent type on the programme with Howard and Bland, is a descriptive ballad singer whose success in New York is so great that she is rarely seen away from Gotham. Miss Comer is possessed of a cultivated voice, which she uses intelligently, and, in addition, her costumes are described as marvels of the dressmaker's art.

Armstrong and Wright will present a sketch calculated to create a good deal of laughter and incidentally show the abilities of the two players as dancers par excellence. George Graham, the monologist, and several other acts of similar merit and renown, as the rest of the bill, will bring the olio to a termination.

The Empire stock company will present one of Bert Leslie's absurdities, which he has labeled "Kann's Busy Corner."

It is expected to prove one of the funniest affairs that has engaged the attention of the Empire funmakers during the season, and will require the services of the whole aggregation of comedians, singers, and pretty chorists.

### "When We Were Twenty-one."

William Morris, who will be remembered by Washington patrons of the theater on account of his connection with this stock company at the Columbia theater two seasons ago, will appear in N. C. Goodwin's part in "When We Were Twenty-one" at the Columbia next week.

Mr. Morris has met with a good deal of success in the role during the present season, and his characterization is said to compare very favorably with the originator's.

The company that will be seen with Mr. Morris is reputed to be a good one, and there is every indication that the patrons of the F Street theater will be given a first-class performance of a first-class play.

### "When Knighthood Was in Flower."

The single attraction of the first magnitude that has been deemed strong enough for a second engagement in Washington this season is "When Knighthood Was in Flower," with Julia Marlowe in the principal role.

When Miss Marlowe played at the National Theatre earlier in the year the playhouse was not large enough to accommodate all who wanted to see her, hence the return booking will no doubt be of more than ordinary interest, for there is no more popular actress than Miss Marlowe, and her play is popular, too, with most theatergoers. It possesses certain elements that enthrall the average spectator, and has proved to be the best money-maker Miss Marlowe has had since she commenced her career as a star.

Paul Kester's dramatization of Charles Major's story follows the author's plot more closely than is usually the case with current stage versions of novels.

### Chase's Next Vaudeville Bill.

Mr. Chase anticipates such a great success for Woodward's performing seals and sea lions that he has engaged the act for a second week.

The other attractions of the Chase bill for the period will include Les Belles Zouaves, a European novelty in the way of hurdle jumping; Eddie Girard, of the old farce-

## A Musical Success Found by Accident.

The story of how John C. Fisher and Thomas W. Ryley came to secure the American and Canadian rights to "Florodora," illustrates that many of the really great stage successes have been discovered largely by accident.

Prior to the formation of the firm of Fisher & Ryley for the purpose of producing "Florodora," Mr. Fisher had for two years been the manager of Mme. Modjeska, and Mr. Ryley acted in a similar capacity for Matthews and Bulger, and also had some of the Hoyt farces on the road.

At the conclusion of Mme. Modjeska's second season Mr. Fisher decided not to renew his contract with the Polish actress and went to New York to close up the business of the company. He had known Mr. Ryley for a number of years and in conversation asked if there was "anything good" in sight. Ryley referred to "Florodora," which had then been running in London for several months, and had been duly inspected by all the prominent managers of New York city or their London representatives, and pronounced most suitable for an American audience.

Mr. Fisher became interested and agreed to go over to London and see it. The American agent for the English owners of "Florodora" is Frank W. Sanger, and Fisher and Ryley lost no time in securing an option on the piece. Within forty-eight hours of the time the two managers first discussed the matter Mr. Fisher had sailed for London.

Arriving in the English metropolis, Mr.

Fisher visited "Florodora." He was greatly impressed with the exquisite music and found many other items in the performance to arouse his enthusiasm. The next night he went again; he liked it better than before and kept repeating his visits to the Lyric Theatre for the better part of the week, each time leaving the playhouse with a firm belief in the merit of the musical comedy.

He secured the American and Canadian rights to the piece, returned to New York, divorced all thoughts of spending a few quiet months on his ranch in Southern California, and set to work making ready for the premiere of "Florodora" in New York city. His astute brother managers lost no opportunity of chaffing him for purchasing what they had all "turned down," but Fisher's confidence in the property was unshaken.

The first performance of "Florodora" was given November 12, 1900, at the Casino, but the piece did not score the expected hit. In fact, for the first few weeks the business was discouraging, but the managers did not weaken.

Suddenly the tide turned. The history of "Florodora" since then is well known. It ran continuously until a few weeks ago, and at the beginning of this season it was found necessary to organize two companies for its production on the road. One of these has been to San Francisco. The other—the specialty company organized for the principal Eastern cities—was seen in Washington earlier in the season.